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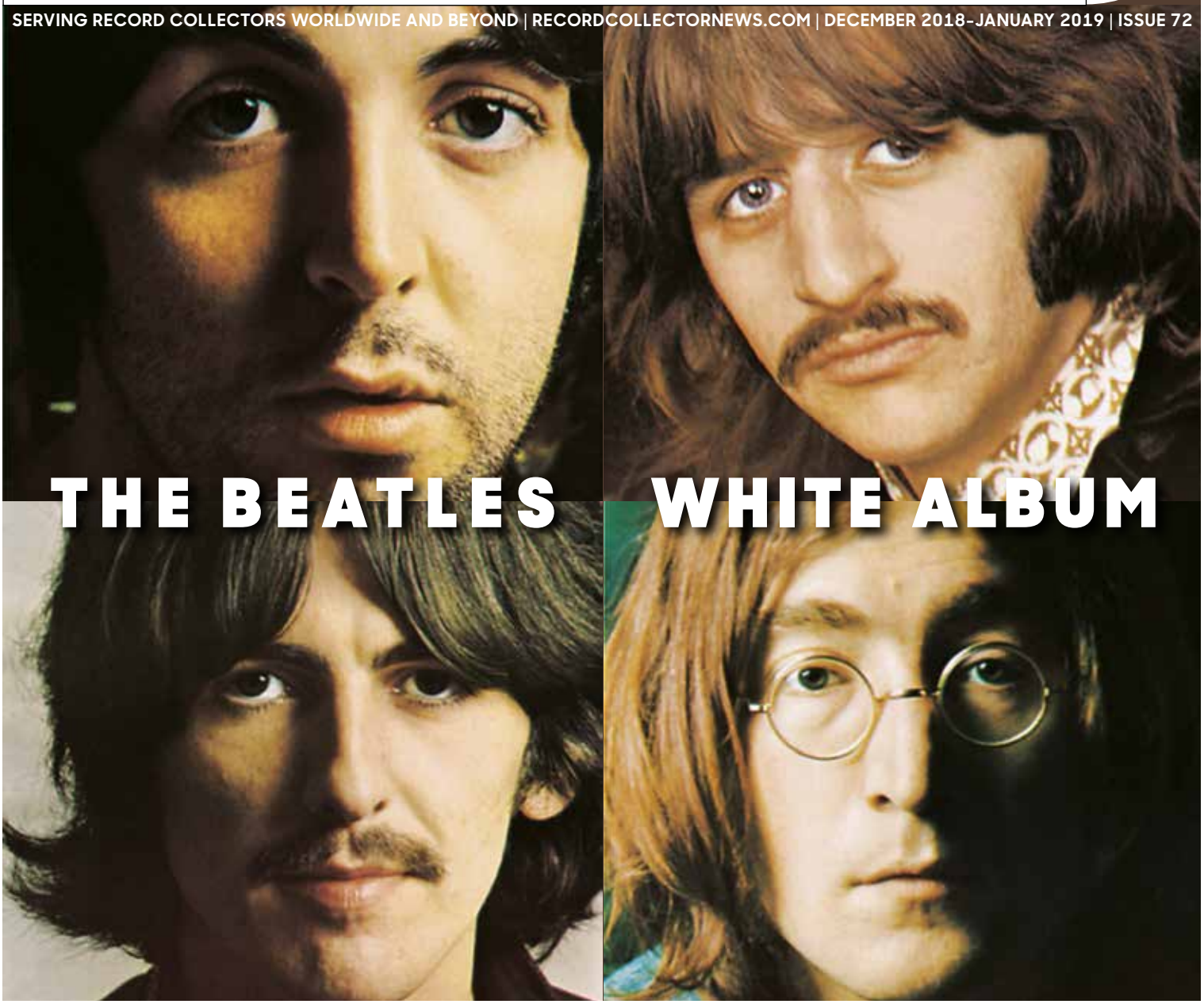

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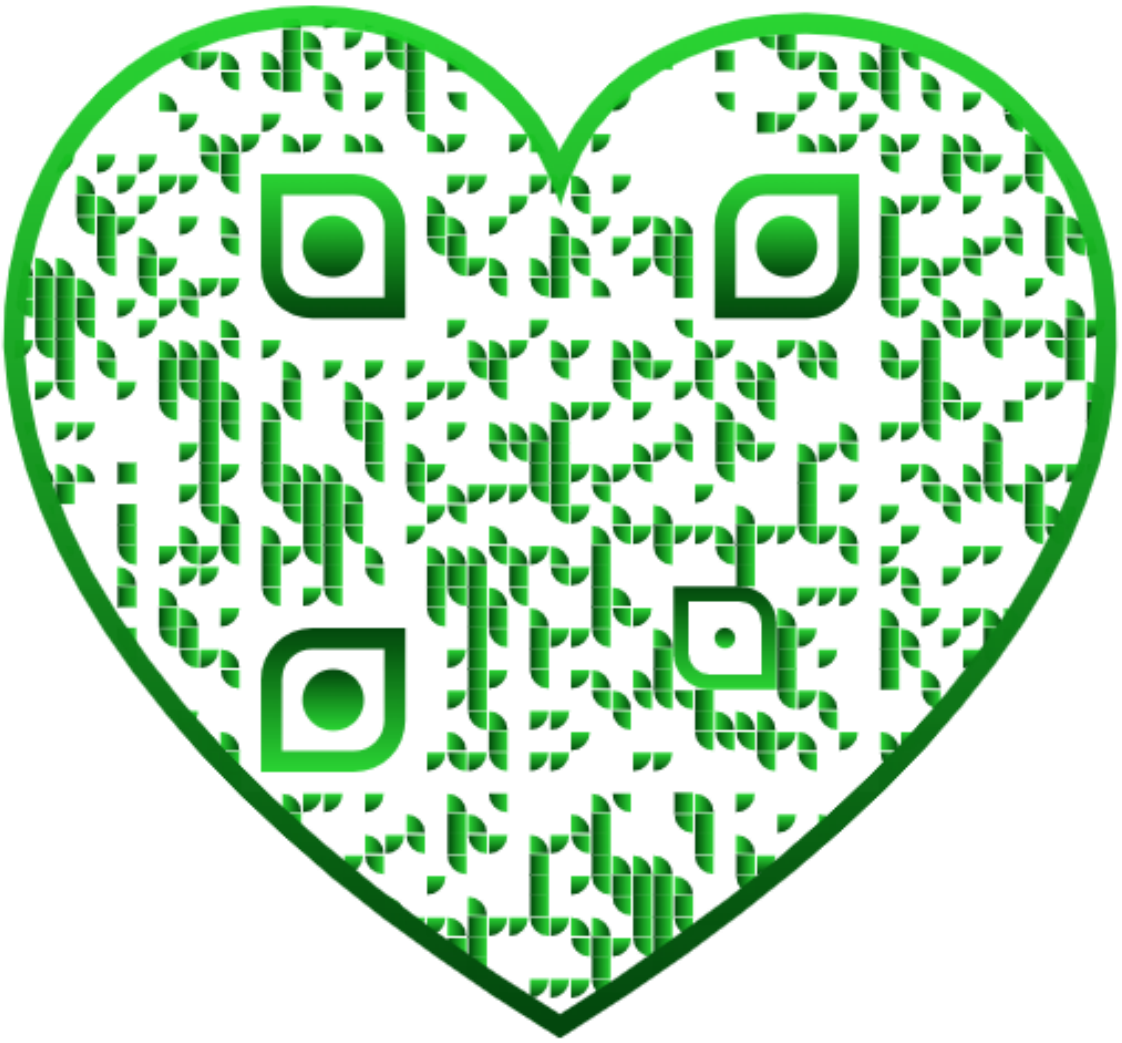

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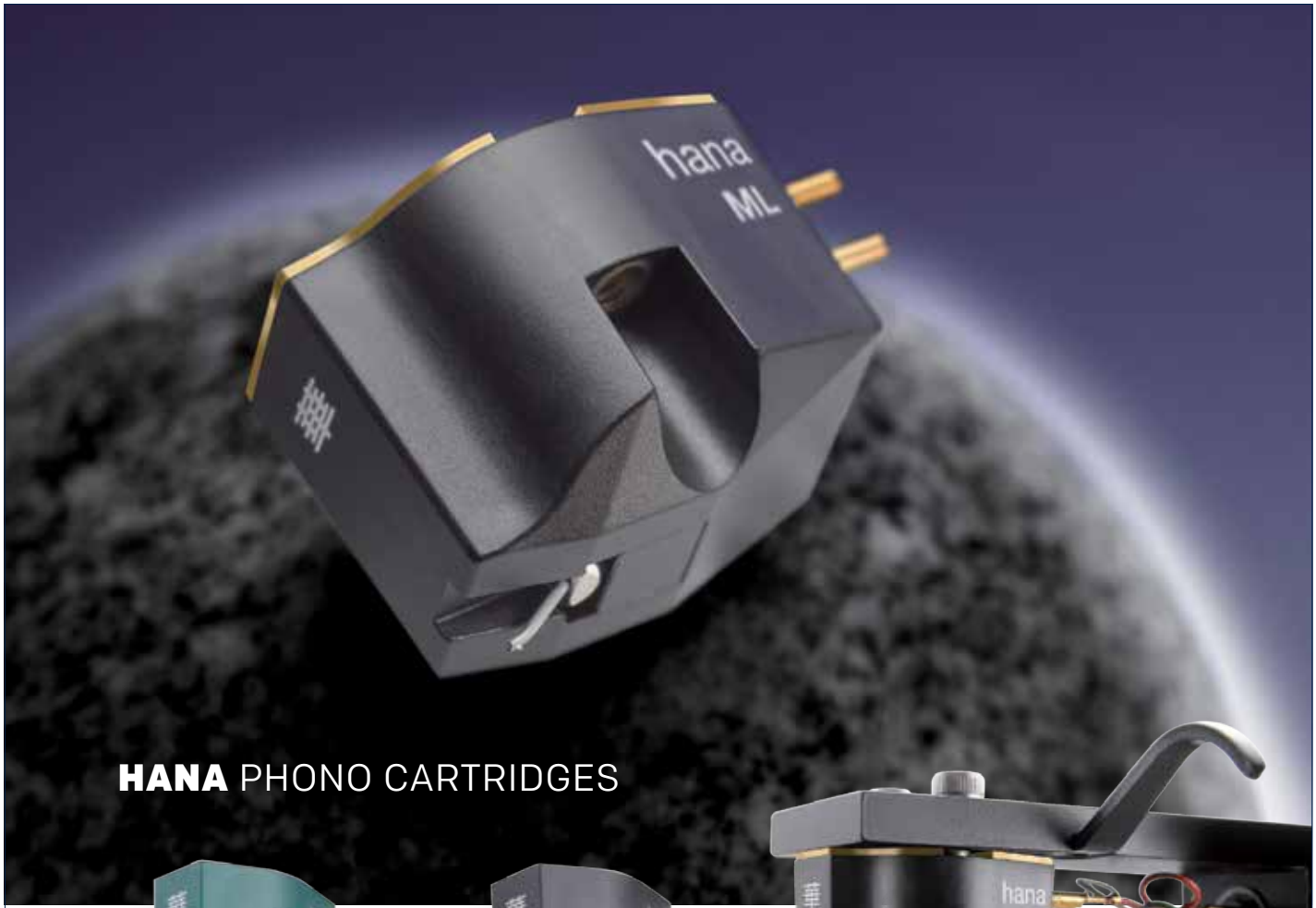

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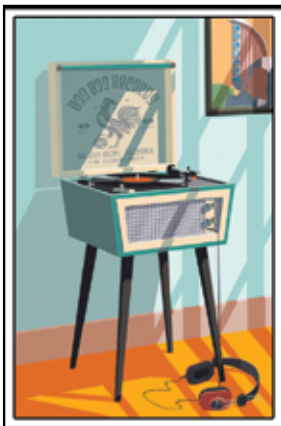

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ON THE COVER
Photos by John Kelly / © Apple Corps Ltd

"We had left Sgt. Pepper's band to play in his sunny Elysian Fields and were now striding out in new directions without a map."
– Paul McCartney

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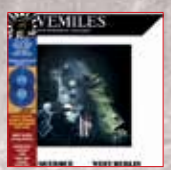

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Birds, vinyl and things you still can't hack

Captain Beefheart and the raven

BY JIM KAPLAN

I ALMOST GOT HACKED ON Amazon the other day. I got an email from something that really looked like Amazon Prime. The graphics were co convincing I almost clicked on it. Disaster avoided but it was close this time. Hacked to pieces I would have been. The internet is a scary place. With webs and hacking and nefarious shit on the other side of every amazing thing it offers.

After ten years, I still get all goose bumpy when I publish a print version of *Record Collector News*. It's a thing. It exists in what the kids used to call the meat space. It cannot be hacked. It is what it is. Ass blemishes and all. Inky and stinky at first. And if you add water, it makes its own sauce.

I had a pet raven named Lou who couldn't fly. A few pages of *RCN* spread out fit neatly at the bottom of his cage. Smart bird those ravens. Loved to read. Big Zappa fan.

The point is, publishing *RCN* for the past ten years; smart ravens; having your digital life hacked; turning into sauce and getting crapped on; what the hell's the difference when you're completely lost down some rabbit hole listening to vinyl records that move you on a hi-fi system you love?

For me it's the Zesto Audio Andros 1.2 phono stage, WyWires phono cable, Merrill Williams REAL 1.2 turntable, assorted Ortofon and Hana cartridges, PrimaLuna tube amp and preamp

Legacy Classic speakers

and my beloved Legacy Classic speakers. Yes, it's worth more than double the price of my car and my wife's car put together. But that still isn't going to get me much of a new car. So, decision made. I love my beater of a car and I love my stereo. It makes my records sound amazing.

Happy Christmas, Merry Hanukah, here's to the best 2019 ever!

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BY HARVEY KUBERNIK

THE BEATLES THE WHITE ALBUM

ON NOVEMBER 9TH, THE BEATLES released a suite of lavishly presented *White Album* packages (Apple Corps Ltd./Capitol/UMe). The album's 30 tracks are newly mixed by producer Giles Martin and mix engineer Sam Okell in stereo and 5.1 surround audio, joined by 27 early acoustic demos and 50 session takes, most of which are previously unreleased in any form.

"We had left Sgt. Pepper's band to play in his sunny Elysian Fields and were now striding out in new directions without a map," says Paul McCartney in his written introduction for the new *White Album* releases.

This is the first time *The BEATLES (White Album)* has been remixed and presented with additional demos and session recordings. The album's sweeping new edition follows 2017's universally acclaimed *Sgt. Pepper's Lonely Hearts Club Band* Anniversary Edition releases. To create the new stereo and 5.1 surround audio mixes for *The White Album*, Martin and Okell worked with an expert team of engineers and audio restoration specialists at Abbey Road Studios in London. All the new *White Album* releases include Martin's new stereo album mix, sourced directly from the original four-track and eight-track session tapes. Martin's new mix is guided by the album's original stereo mix produced by his father, George Martin.

"In remixing *The White Album*, we've tried to bring you as close as possible to The Beatles in the studio," explains Giles Martin in his written introduction for the new edition. "We've

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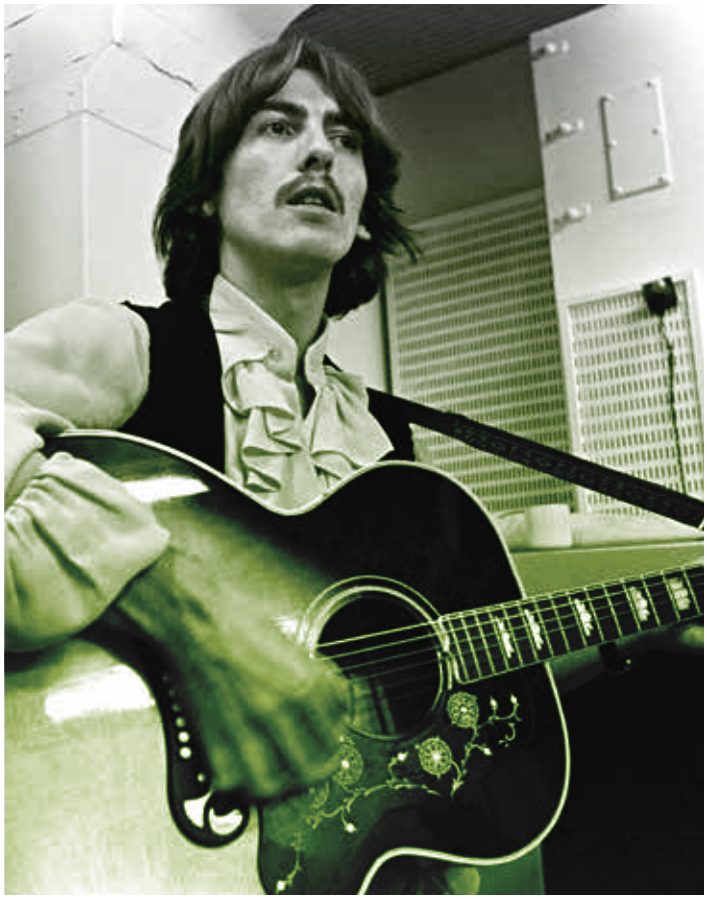

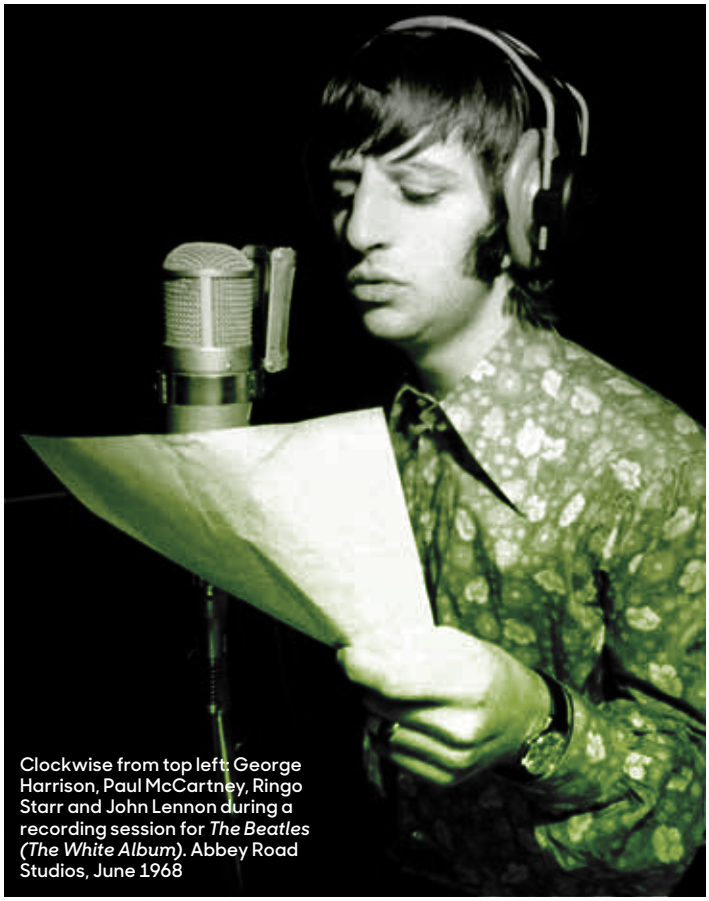

Clockwise from top left: George Harrison, Paul McCartney, Ringo Starr and John Lennon during a recording session for *The Beatles (The White Album)*. Abbey Road Studios, June 1968

PHOTOS: © APPLE CORPS LTD.

CONTINUED FROM PAGE 12

peeled back the layers of the 'Glass Onion' with the hope of immersing old and new listeners into one of the most diverse and inspiring albums ever made."

On September 28th, Giles Martin the Capitol Records Group and Apple Corps brass hosted a preview event of his 50th anniversary remix inside Studio A at Capitol Records in Hollywood. Giles guided the invited media members through his process of producing the album.

Martin took the throng into the assembly process of the 107-track box, which contains the "Esher demos," that the group recorded at George Harrison's home, 50 studio outtakes and remixes of the original 30 songs.

Martin, who shares a October 9th birthday with John Lennon, was very delighted unveiling the very experimental 'Revolution 9.' "It's really scary. You have to leave the lights on when you hear that," he laughed.

Giles comically added that this new 2018 purchase "includes a pair of corduroy trousers that comes along with it. There's a bag of drugs you can take."

The minimalist artwork for *The White Album* was created by artist Richard Hamilton, one of Britain's leading figures in the creation and rise of pop art. The top-loading gatefold sleeve's stark white exterior had 'The BEATLES' embossed on the front and printed on the spine with the album's catalogue number.

St Pancras Old Church, London, July 28, 1968

© APPLE CORPS LTD.

Martin referred to the "Escher demos" as "The Beatles unplugged," and suggested that these recordings were "the spine of how the thing was made. It was almost like being around the campfire," he admitted. "They discovered the sounds as they went along."

During his studio presentation, Giles confessed that his father George Martin "didn't have all that much fun making it. The Beatles had taken over the classroom... [and] they were much more individual in their process."

Giles, reinforced, that contrary to some popular and distorted media beliefs, in 1968 The Beatles were still very much a unit and brotherhood, not in disarray or on the verge of breaking up. "I was looking for the arguments and the tension on the tapes, and it was very hard to find."

The book's comprehensive written pieces include new introductions by Paul McCartney and Giles Martin, and in-depth chapters covering track-by-track details and session notes reflecting The Beatles' year between the release of '*Sgt. Pepper*' and recording sessions for 'The White Album,' the band's July 28 1968 "Mad Day Out" photo shoot in locations around London, the album artwork, the lead-up and execution of the album's blockbuster issue, and its far-ranging influence, written by Beatles historian, author and radio producer Kevin Howlett; journalist and author John Harris; and Tate Britain's Senior Curator of Modern and Contemporary Art Andrew Wilson.

Much of the initial songwriting for *The White Album* was done in Rishikesh, India between February and April 1968, when John Lennon, Paul McCartney, George Harrison, and Ringo Starr joined a course at the Maharishi's Academy of Transcendental Meditation.

In a postcard to Ringo, who had returned to England before the others, John wrote, "we've got about two L.P.s worth of songs now so get your drums out."

During the last week of May, The Beatles gathered at George's house in Esher, Surrey, where they recorded acoustic demos for 27 songs. Known as the Esher Demos, all 27 recordings are included in the new edition's deluxe and super deluxe packages, sourced from the original four-track tapes. Twenty-one of the demoed songs were recorded during the subsequent studio sessions, and 19 were ultimately finished and included on *The White Album*.

The Beatles' studio sessions for *The BEATLES* (*White Album*) began on May 30, 1968 at Abbey Road Studios.

In the 20 weeks that followed, The Beatles devoted most of their time to sessions there for the new album, with some recording also done at Trident Studios. The final session for the album took place at Abbey Road on October 16, a 24-hour marathon with producer George Martin to sequence the double album's four sides and to complete edits and cross-fades between its songs. The Beatles' approach to recording for *The White Album* was quite different from what they had done for '*Sgt. Pepper*.'

Rather than layering individually overdubbed parts on a multi-track tape, many of the *White Album* session takes were recorded to four-track and eight-track tape as group performances with a live lead vocal. Halfway into *The White Album*, Abbey Road's Studer J-37 one inch 4-track machine was replaced by a 3M-M56 8-track piece of equipment. Playbacks were heard on a sole Altec (604) speaker.

The Beatles often recorded take after take for a song, as evidenced by the super deluxe set's Take 102 for "Not Guilty," a song that was not included on the album. This live-take recording style resulted in a less intricately structured, more unbridled album that would shift the course of rock music and cut a path for punk and indie rock.

The Beatles' newly adopted method of recording all through the night was time consuming and exhausting for their producer, George Martin and balance engineer Geoff Emerick.

Martin had other duties, including his management of AIR (Associated Independent Recording), and he had also composed the orchestral score for The Beatles' animated feature film, *Yellow Submarine*, released in July 1968.

After the first three months of *White*

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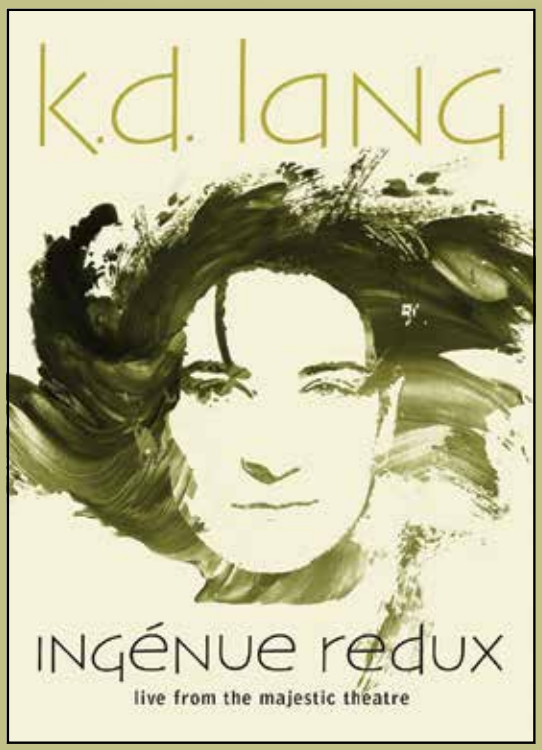

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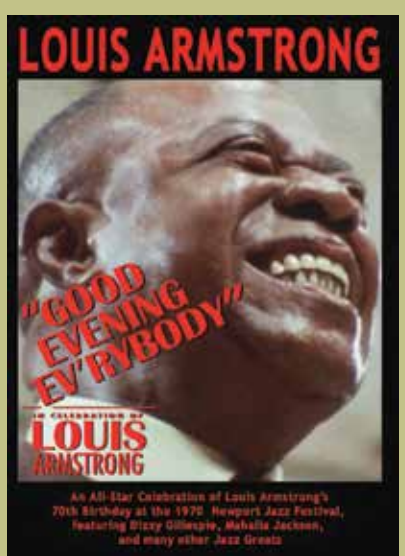

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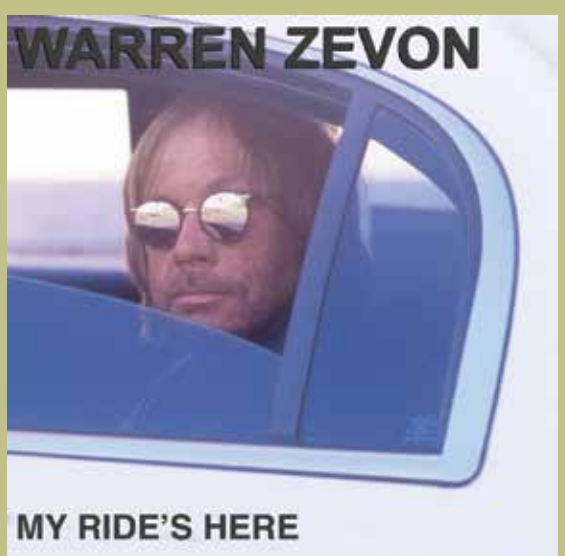

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Album sessions, Martin took a three-week holiday from the studio, temporary entrusting the control room to balance engineer Ken Scott, and Martin's assistant/trainee Chris Thomas, from AIR.

Thomas played mellotron on "The Continuing Story of Bungalow Bill," piano on "Long, Long, Long" and harpsichord on "Piggies." Nicky Hopkins did an overdub of electric piano on a version of "Revolution."

On August 22, Ringo Starr also left the sessions, returning 11 days later to find his drum kit adorned with flowers from his bandmates. While the sessions' four and a half months of long hours and many takes did spark occasional friction in the studio, the session recordings reveal the closeness, camaraderie, and collaborative strengths within the band, as well as with George Martin.

And then Geoff Emerick departed after nine songs during the production. Exhausted by the long hours and band bickering,

"I lost interest in the *White Album* because they were really arguing amongst themselves and swearing at each other. The expletives were really flying," Emerick stated to author Mark Lewisohn in *The Complete Beatles Recording Sessions*. Geoff would later return to helm *Abbey Road*.

Emerick was replaced by Ken Scott, who first started working with The Beatles at Abbey Road as a button pusher on June 1, 1964, during sessions for *A Hard Day's Night*. Songs not utilized in the film "I'll Cry Instead" and "I'll Be Back" as well as "Matchbox" and "Slow Down." He became an EMI staff assistant engineer and then promoted to "cutting" (known as mastering).

JEREMY NEECH

Eventually Ken worked on *Help!* and *Rubber Soul*, before engineering *Magical Mystery Tour*, and completing *The White Album* at Abbey Road. John Smith was Scott's assistant engineer.

"IN WORKING WITH THE BEATLES I got to experiment a lot and go through microphones and find out which mikes I liked for different things," Ken Scott explained in a 2010 interview I conducted with him for *Record Collector News*. "So that moved on from there. Also, the learning experience with The Beatles is anything goes. It doesn't matter if it's a really bad sound as long as it fits.

"Ringo was a great drummer. Still so many people fail to realize that he was an incredible rock drummer. For me, it's from his lack of technical knowledge. It was all feel for him. I'm of the opinion that he would go into a fill not knowing how he was ever going to get out of it. And halfway through he suddenly realized he has to get out of it, so come up with some unique way to get out of that fill

"It's much like all of The Beatles. They all grew so much as musicians and as technicians. During the short life of The Beatles. Ringo did as well. He was an incredible drummer and great to

CONTINUED ON PAGE 18

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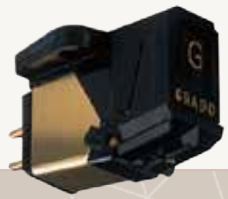

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work with all of them."

I asked Ken about reported tensions and studio confrontations during the endeavor.

"Not as many as people believe. There really weren't. Yes there were some blowups but the majority of the time it was fine.

"During *The White Album* period they were laying down the tracks and playing together, sorting out the arrangements together. It was all good. Obviously whoever wrote the song had more sort of sway over ideas than the others did. It was very much a group effort. Generally speaking the others would filter out whilst whoever's song it was worked on the finished thing. And it was like that for all of them. You knew that it would go a lot quicker with John than it would with Paul or George. Vocals would take the longest with Ringo. *[Laughs.]* Especially 'Good Night.'

"It was pretty much the same for all of them. I think very much the difference, writing wise, for George, was that he was on his own. Even during *The White Album* there were times when Paul and John would interact on how a song should be. But George didn't have any of that. It was all him. And he didn't initially have the confidence in his songs. Even at *The White Album* stage. Yes, he was coming up with incredible stuff. He didn't know it yet. He was writing more for other people.

"If you think about it, he gave 'My Sweet Lord' away to Billy Preston. There was something he wanted to give away to Jackie Lomax. He didn't have the confidence within himself to do those songs. Like 'Not Guilty,' even then, we never completed it. We never really got it to the point where it was even sort of even considered going on the album."

"This was the first album and maybe the only album in which they had time restraints. And the reason they had time restraints was this was going to be the debut album out on Apple. There had been so much publicity about Apple there had been a date set for the release of The Beatles first album on Apple.

"So it had to be finished by a specific day to the point where the last day that we worked on it George was flying to L.A. the next day and he had to take masters with him. So we were using three studios, two playback rooms. We used the entire building. And John Smith, my second engineer was in one of the playback rooms sorting out running orders with John and George Martin whilst I was in one studio mixing something. We were working out asses off right to the end. That was the first 24 hour session I ever did."

The Beatles with George Martin during a recording session at Trident Studios, 1968

TONY BRAMWELL / © APPLE CORPS LTD.

THE BEATLES (*WHITE ALBUM*) was the first Beatles album to be released on the group's own Apple Records label. Issued in both stereo and mono for the U.K. and in stereo for the U.S., the double album was an immediate bestseller, entering the British chart at number one and remaining there for eight of the 22 weeks it was listed. *The White Album* also debuted at number one on the U.S. chart, holding the top spot for nine weeks of its initial 65-week chart run.

During late November '68 I saw the double pocket *White Album* LP initially stocked in a slew of record stores all over the Southern California basin: The Frigate, The Music Revolution, Phil Harris Records, Rancho Music, and Canterbury, and head shops named The Psychedelic Supermarket and The Third Eye.

I purchased my first mono copy that November at Wallach's Music City on Sunset and Vine. I bought an English import at Lewin Record Paradise on Hollywood Blvd.

Over the last five decades I am thankful to have met all four Beatles, Sir George Martin, several Abbey Road engineers: Geoff Emerick, Ken Scott, Allan Rouse, road manager Mal Evans and publicist/confident Derek Taylor and published print and online interviews with Ringo, Paul and George.

"That was the environment in the band-everybody was very open to bringing in new ideas," fellow Pisces George Harrison stressed to me in a 1997 *HITS* magazine interview. "We were listening to all sorts of things, Stockhausen, avant-garde music, whatever, and most of it made its way onto our records."

In 2014 I wrote the book, *It Was Fifty Years Ago Today The Beatles Invade America and Hollywood*. It examines the Beatles' musical relationship and songwriting legacy to Los Angeles and the rarely chronicled-at-length historical influence of Hollywood on them.

The physical impact of L.A. and Hollywood on the lads, especially George and Paul in 1968 just can't be denied.

There are sonic, marketing, promotional, and subject specific retail factors regarding the American pressing of *The White Album* that prepared the initial delivery of the North American product.

How many Southern California AM and FM radio debuts and distribution machinations on their behalf were hatched at the 13-story Welton Becket–designed Capitol Records building near Hollywood Boulevard and Vine Street?

On June 21, 1968, Paul McCartney flew to Los Angeles with childhood friend Ivan Vaughan and Apple Records employee Tony Bramwell to promote the Beatles' Apple label to Stateside Capitol Records brass as well as spending time with his new girlfriend Linda Eastman. Paul bunked at the Beverly Hills Hotel.

McCartney appeared at a lunchtime gathering with founding president of Apple Records, Ron Kass, visited the Beverly Hills home of Capitol Records president Alan Livingston and his

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actress wife, Nancy Olson, and the residence of Capitol executive Ken Fritz.

On his promotional trip, Paul and Linda sailed to Santa Catalina Island on a yacht owned by John Calley of Warner Bros. The couple was spotted in West Hollywood at The Factory nightclub, the Whisky a Go Go on Sunset Blvd, and at Romanoff's Restaurant in Beverly Hills. After enjoying shopping, swimming, and fun in the sun, Paul split back to England on June 25th.

George Harrison had been in California earlier on June 7, 1968 when he arrived with his wife Pattie, Ringo Starr, Maureen Starkey and Mal Evans. The purpose of the trek was to film scenes for the Ravi Shankar film *Raga*. Harrison and Shankar did sitar-themed sequences June 8th at a Big Sur country retreat overlooking the Pacific Ocean. The party left California on June 18th.

George came back to Los Angeles California for nearly a month and a half during October and November 1968. On October 19th, Harrison and Pattie, Jimi Hendrix and Mitch Mitchell attended Cream's final L.A. concert at the Forum in Inglewood.

During November 1968, Bill Halverson engineered the Felix Pappalardi–produced Cream's recording session for the George Harrison and Eric Clapton written "Badge" at Wally Heider's Studio 3, tracking Harrison's rhythm guitar and Clapton's lead.

JAN KLOS

Sam Okel, 2015

Jeannie Franklyn, a/k/a "Genie the Tailor," and Rodney Bingenheimer, soon to be a columnist in 1969 for *GO!* magazine, were in attendance. Harrison and Clapton were first introduced to a prototype Leslie foot pedal, courtesy of SIR (Studio Instrumental Rental). Harrison would soon utilize the Leslie on the Beatles' *Let It Be*.

Harrison was producing the Jackie Lomax Apple Records debut *Is This What You Want?* at Armin Steiner's Sound Records studio in Hollywood around the corner from the Capitol label.

I'd like to suggest that I and listeners in the Southern California radio region first heard *The White Album* before anybody in the United States on November 4, 1968. It was shipped to distributors and rack jobbers on November 22, 1968.

During his stay in L.A., George drove to radio station KPPC-FM in Pasadena on November 4th and was interviewed discussing Apple Records, *Magical Mystery Tour*, the film was screening in Pasadena, the Maharishi Mahesh Yogi, Pirate Radio in the UK, the Royal Family, while touting The Beatles' *White* album.

While visiting Capitol Records, a label executive handed Harrison an advance lacquer pressing of *The White Album* planned for the North American company. George was a bit miffed at the sound of the reference disc he heard, and definitely not pleased by subtle changes in EQ and compression the mastering engineers at the U.S. division had applied to the Abbey Road source tape.

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So it was arranged for George over a two-day period to personally supervise a remastering process of a two-track stereo tape on the Capitol premises.

On November 15, 1968, Harrison went to AM radio station KRLA in Pasadena debuting selections live on the air with deejay Dave Hull from his newly mastered acetate copy of the upcoming double disc.

That evening, Harrison, clad in a yellow shirt, green-striped pants and a leather jacket, also stopped by *The Smothers Brothers Comedy Hour* CBS-TV show in Television City to tape a surprise walk-on as Tom and Dick introduced Dion, Jennifer Warnes, the Committee and Beatles pal Donovan for the episode which

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Jet & Piston Engine Aeroplane tape, used for the track "Back In The U.S.S.R."

broadcast November 17th. The Smothers duly passed along to George their praise for the "Hey Jude" and "Revolution" clips, which the *Comedy Hour* had exclusively premiered for North American audiences the previous month.

During Harrison's journey around Los Angeles in November '68, George visited a recording session of The Doors at Elektra Studios on La Cienega Blvd.

HARRISON WROTE AND RECORDED THE SITAR-informed instrumental track "The Inner Light" in Bombay, India at the EMI studios in January 1968, during his sessions for the *Wonderwall Music* soundtrack album. The 45 RPM appeared as the B-side to the "Lady Madonna" non-album single in March 1968.

To some it was a coming attraction teaser trailer previewing the winter '68 launch of The *White Album*.

"The Inner Light" continued the embrace of Transcendental Meditation the Beatles were studying under Maharishi Mahesh Yogi.

On November 2, 1974, while reporting for *Melody Maker,* I attended the George Harrison press conference in Beverly Hills at the Beverly Wilshire Hotel where he announced his 1974 U.S. and Canadian tour. He cited the influence of the Maharishi Mahesh Yogi.

"I have a lot of respect for him. He gave me help and plugged me in to a method of being able to contact that reservoir of energy which is within us all. He showed me how to reach that. Everything else is just words. Beyond the intellect is an experience you have to have in order to know."

It was in 1966 that Ravi first met George. Harrison had first heard the sitar on the set of The Beatles' 1965 movie *Help!* In September of '66, Harrison went to Bombay to study sitar with Shankar.

"His music was the reason I wanted to meet him," George volunteered in our HITS interview. "I liked it immediately, it intrigued me. I don't know why I was so into it -- I heard it, I liked it, and I had a gut feeling that I would meet him. Eventually a man from the Asian Music Circle in London arranged a meeting between Ravi and myself. Our meeting has made all the difference in my life."

"He's a very rare person," Ravi disclosed to me in an interview for *HITS*. "It is something so special. There are many other people who could do what George does, but they don't have that depth. He's so unusual. What has clicked between him and me, what he gets from me, and what I get from him, that love and that respect and understanding from music and everything, is really the most important thing. It's not the money, or he helping me to record; that's not the main thing. But it's the very special bond between both of us."

And it is a bond we also have with The Beatles and Sir George Martin CBE that was formed in 1963 and still in existence today.

In January 2019, a new UCLA course tells the story of The Beatles through the prism of film. Offered by the UCLA Herb Alpert School of Music's music industry program, the class will screen documentaries, television appearances and feature films — and students will hear first-hand accounts from industry executives and musicians, further illuminating the visual and aural record of the legendary band.

The course, *The Reel Beatles*, is open to undergraduate and graduate students. It will be taught by David Leaf, an award-winning filmmaker and biographer, who was a co-writer, director and producer of the 2006 documentary *The U.S. vs. John Lennon*.

"*The Reel Beatles* is a great example of what makes the music industry curriculum unique," said Robert Fink, the program's chair. "It combines critical and historical perspectives on popular music with the insight and practical knowledge of an experienced music industry insider."

"The class will use video and film to tell the compelling story of how The Beatles became beloved and mythical," said Leaf, a UCLA adjunct professor. "We'll watch how their story unfolds on television and at the movies in real time, all as they created a body of timeless and enormously influential music. The group has both starred in and been the subject of dozens of films and documentaries which spread 'the word' worldwide as they became not just artistically iconic but in the 21st Century, a smartly-curated 'brand' that still generates over $100 million in worldwide revenue every year — even though the group last performed on a concert stage more than a half century ago.

"In my courses, I love to teach through living

Another rare tape box, this one for "Long, Long, Long." October 1968

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history and talk with people who were there when it happened, and this course will be no exception," Leaf said.

DAVID LEAF HAS TAUGHT AT UCLA SINCE 2010. **The Beatles class will be taped and adapted as an online course offered by UCLA that will be available across the University of California system in 2020.**

Harvey Kubernik is the author of 15 books, including heralded titles on Leonard Cohen and Neil Young. His 2017 volume, the acclaimed *1967 A Complete Rock History of the Summer of Love* was published by Sterling/Barnes and Noble. His *Inside Cave Hollywood: The Harvey Kubernik Music InnerViews and InterViews Collection, Vol. 1* was published in December 2017, by Cave Hollywood. Kubernik's *The Doors Summer's Gone* was published by Other Cottage Industries in March 2018. On November 6, 2018, Sterling/Barnes and Noble published Harvey's book, *The Story of The Band From Pig Pink to The Last Waltz,* written with brother Kenneth Kubernik. In November 2006, Harvey Kubernik was a featured speaker discussing audiotape preservation and archiving at special hearings called by The Library of Congress and held in Hollywood, California).

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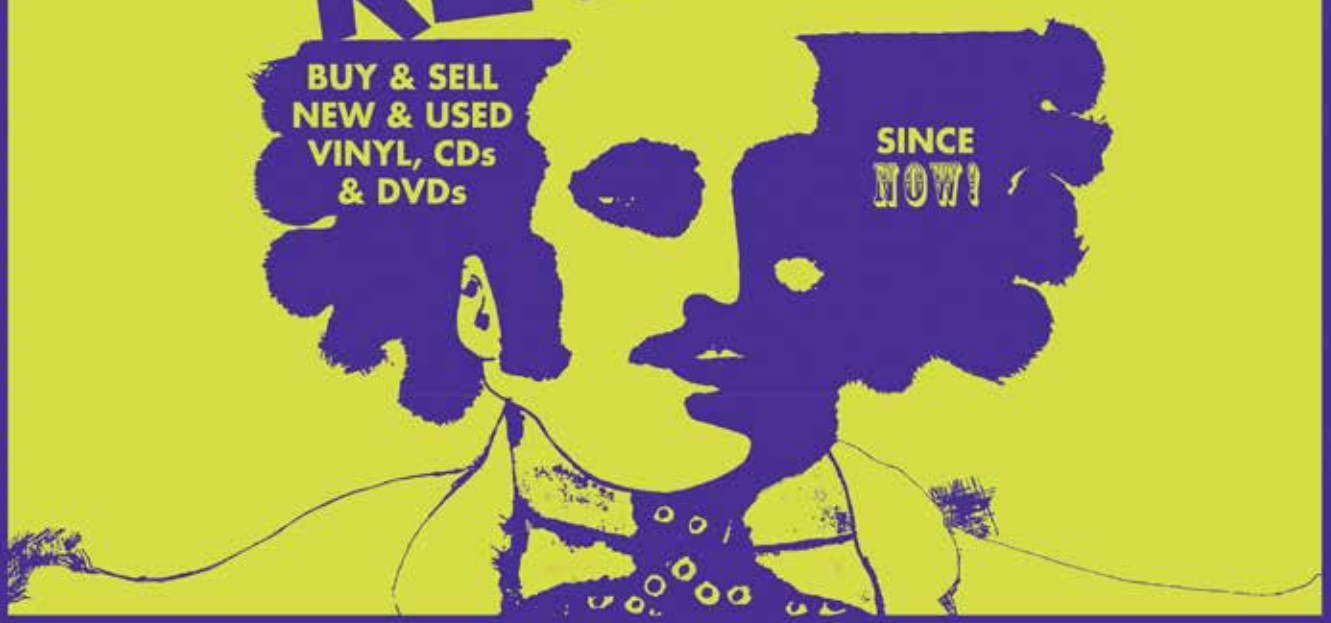

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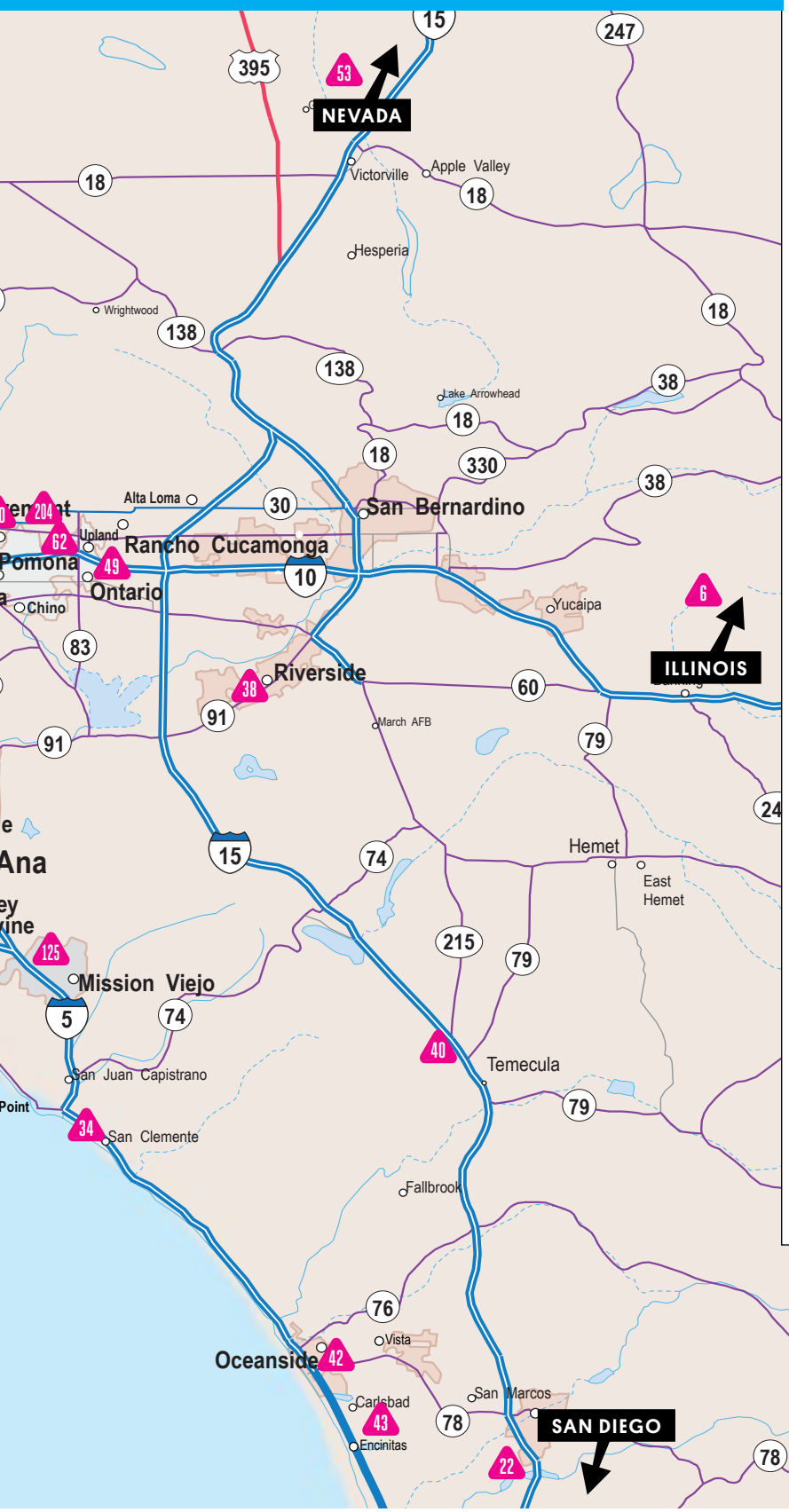
ER MAP | SOUTHERN CALIFORNIA AND BEYOND



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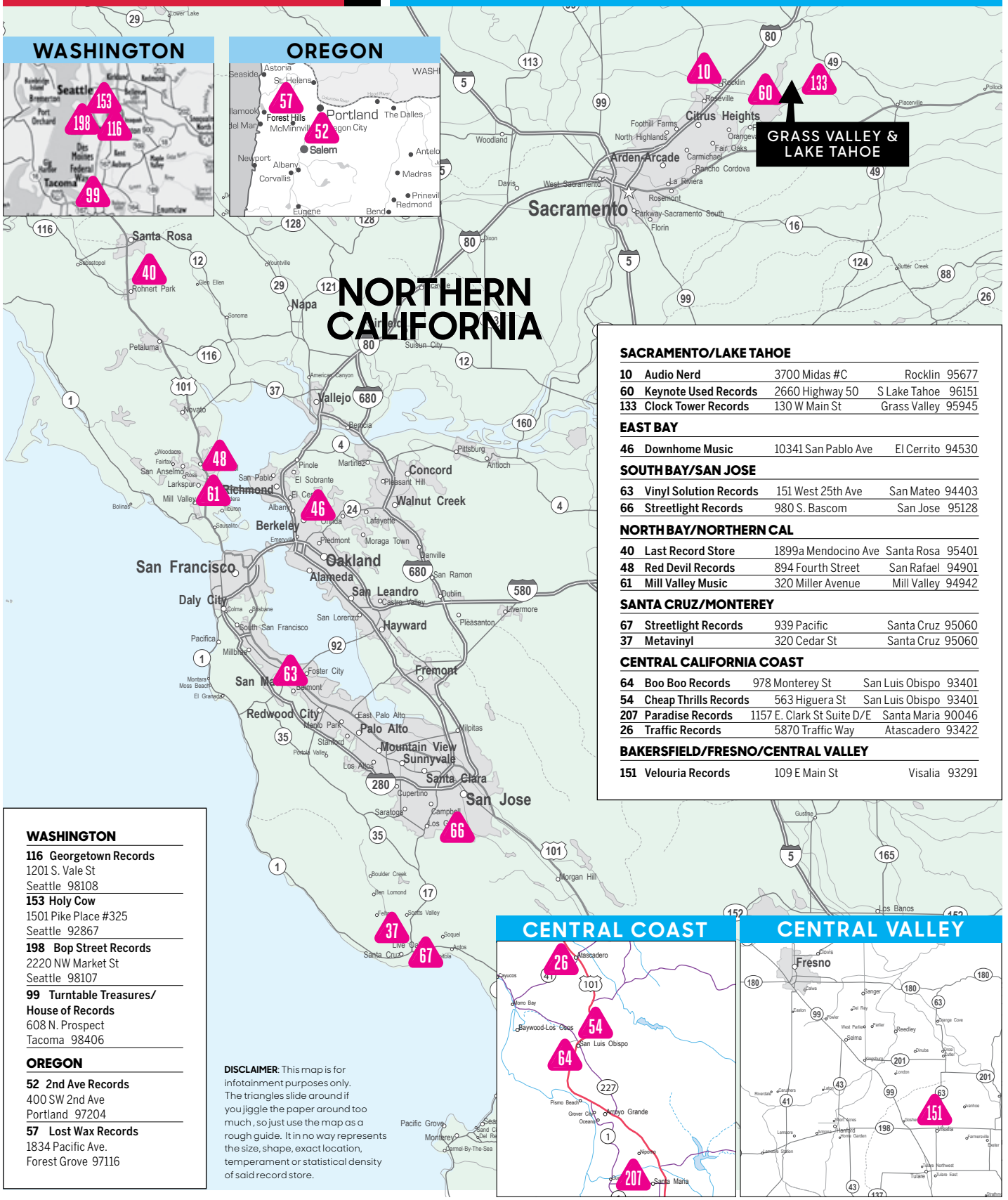
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Tasty Year-end Leftovers

There's never enough space to write about everything worthwhile, but here's a roundup some items that should not be missed

BY GILLIAN G. GAAR

AS A MUSIC JOURNALIST, I'm always being sent "product": CDs, vinyl, books, and, increasingly, music downloads and PDFs. So there's never any shortage of stuff to pitch — and never enough space to write about everything I'd like to. So, for this year end column, I'm going to trawl through the pile and see what comes up ...

Let's start with latest of the David Bowie reissues, *Loving the Alien [1983-1988]* (Parlophone), one of the series of box sets covering his career. There are newly remastered versions of *Let's Dance*, *Tonight*, and *Never Let Me Down*, three of his most commercially successful releases. But even Bowie felt the latter album could use some more work, so this set includes a new revamping, transforming it into a startling new creation (though the original version, and *Tonight* are still well worth reinvestigating, with fresh ears). There's also previously unreleased live show from the 1983 "Serious Moonlight" tour, two albums with rarities like non-album tracks and dance remixes, plus the usual lovely hardback book of liner notes (though the type's rather small in the CD edition). Probably better for those who don't already own a lot of Bowie, but there are some new items to tempt collectors.

Mike Stax's 2016 book, *Swim Through the Darkness* (Process Media), tells the tragic tale of musician Craig Smith. Smith had a promising career, as a songwriter (Andy Williams, Glen Campbell, and the Monkees all recorded his songs), as well as a performer (in the cult act the Penny Arkade, among others). But in 1968, he was violently assaulted while travelling in Afghanistan, and left mentally broken; he died, homeless, in 2012. But he'd never stopped creating music, releasing two albums in 1972 under the name Maitreya Kali. Now there's more; *Love is Our Existence* (Maitreya Apache Music), released this year, features 19 previously unreleased demos. Most songs are from 1966-1971, just Smith and his guitar, and show that whatever his inner demons, he was still capable of crafting moving, heartfelt work. Also good is "Waves," a song from 1994, that Smith offered to the Beach Boys.

From the good folks at Light in the Attic Records comes *Cruisin' for Surf Bunnies* by Lee Hazlewood's Woodchucks. Who were the Woodchucks? No one knows for sure. The tape, with its 12 songs recorded on October 26, 1964 at United Recorders in Los Angeles, came with no other documentation aside from the name "Woodchucks" written on the box, likely a placeholder name for one of Hazlewood's many "studio only" groups. Some tracks were later recorded by other acts, but the original Woodchucks' versions have never previously been released. Fans of echoey, reverb-laden surf rock will love it; turn up the volume for an instant beach party in your living room.

If Dorothy Carvello's *Anything For a Hit* (Chicago Review Press) is anything to go by, you don't just need a thick skin to be in the music industry — you also need a strong stomach. "Everything was about sex at Atlantic [Records]," she writes, and starting out as an assistant at Atlantic, Carvello's daily routine might involve having her clothes pulled off in an elevator by Atlantic execs, or bringing in contracts for Atlantic founder Ahmet Ertegun to sign while he was getting a blow job. Equally disheartening are her descriptions of how record labels dedicated themselves to ripping off their artists: "As one top Atlantic executive admitted, 'All we did was fuck and steal,'" she writes in a chapter appropriate called "Lucky Criminals." Carvello went on to become an A&R rep, but eventually quit the business. A jaw-dropping, compelling read.

I grew up listening to my parents' Weavers records, but didn't know much about them beyond the 1982 documentary *Wasn't That a Time*. Jesse Jarnow's biography has the same title, with the subhead *The Weavers, the Blacklist, and the Battle for the Soul of America* (DaCapo Press). And it was a literal battle too; Jarnow describes, in horrifying detail about attendees at a pre-Weavers benefit concert in Peekskill, New York, being pelted with rocks, the police even joining in (one saying, "We beat the hell out of them. I got two myself"). It feels all too contemporary, as do the struggles the group faces about "selling out" when they achieve success. An inspiring story of performers dedicated to fighting the good fight, whatever the costs.

Ace of Cups were a strong draw in the San Francisco Bay Area from 1967 to 1972. But the all-female group never had resources to tour beyond the region, and thus remained a local attraction, never releasing a single recording. Decades later, George Baer Wallace of High Moon Records caught the reformed group performing at Wavy Gravy's 75th birthday party

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and promptly offered them a deal to record their first-ever studio album. Four of the five original members (Denise Kaufman, Mary Ellen Simpson, Mary Gannon, Diane Vitalich) signed up, and they're joined on their self-titled debut album by such friends as Bob Weir (Grateful Dead), Jack Casady (Jefferson Airplane), and Buffy Sainte-Marie, among others. The music is a terrific blend of pop, rock, and a bit of country, folk, and blues. Look for another album in 2019.

The year also saw the release of the first album by the English Beat since 1982, *Here We Go Love!* (Here We Go Records). Note that this is the Dave Wakeling, U.S. version of the band; Ranking Roger heads up the U.K. lineup. The politically-minded Wakeling pours it on in the opening track, "How Can You Stand There?," an attack on apathy, which, for all its contemporary vibe, was actually written in 2010. It's music to get both your mind and your feet moving (case in point: the self-explanatory "If Killing Worked It Would've Worked By Now"). There's also a note of sadness amidst the merriment; "Never Die" is a ballad reflecting on lost loved ones. But most of the album is upbeat, a reminder of the importance of dancing on in the face of adversity

QUICK CUTS: *PLANET JARRE* (Sony) offers a great overview of Jean-Michel Jarre's 50 years an electronic music wizard. Among the 41 tracks are two new numbers, "Coachella Opening" and "Herbalizer" and the previ-

ously unreleased demo "Music for Supermarkets" from the early '80s.

Bring It On Home: Peter Grant, Led Zeppelin, and Beyond — The Story of Rock's Greatest Manager (DaCapo Press) is Mark Blake's book on Zeppelin's fearsome minder. Blake's aided in his task by the participation of Grant's family and colleagues. It's an insightful look at a time when the music industry was far more free-wheeling than it is today.

R.E.M. fans will definitely want to put *R.E.M at the BBC* (Craft Recordings) on their holiday wish lists — and only the full box set will do. The 8 CDs are crammed with goodies, spanning some 20 years, including such favorites as "Losing My Religion" (four different versions), and deep catalog songs like "Hyena." There's also a DVD of rare TV appearances. Relish in the bounty.

Let me squeeze in one more, *Bunk Johnson & Leadbelly at New York Town Hall 1947* (ORG Music), two legends accompanied by other stellar players, on vinyl for the first time. Don't miss it.

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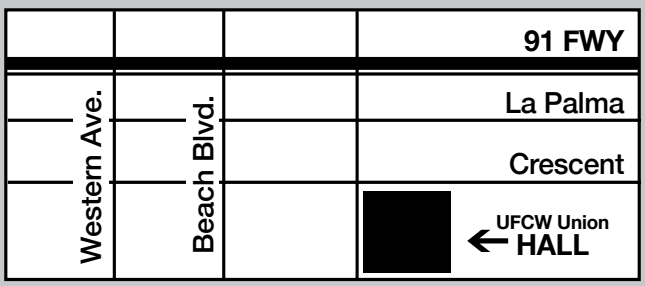
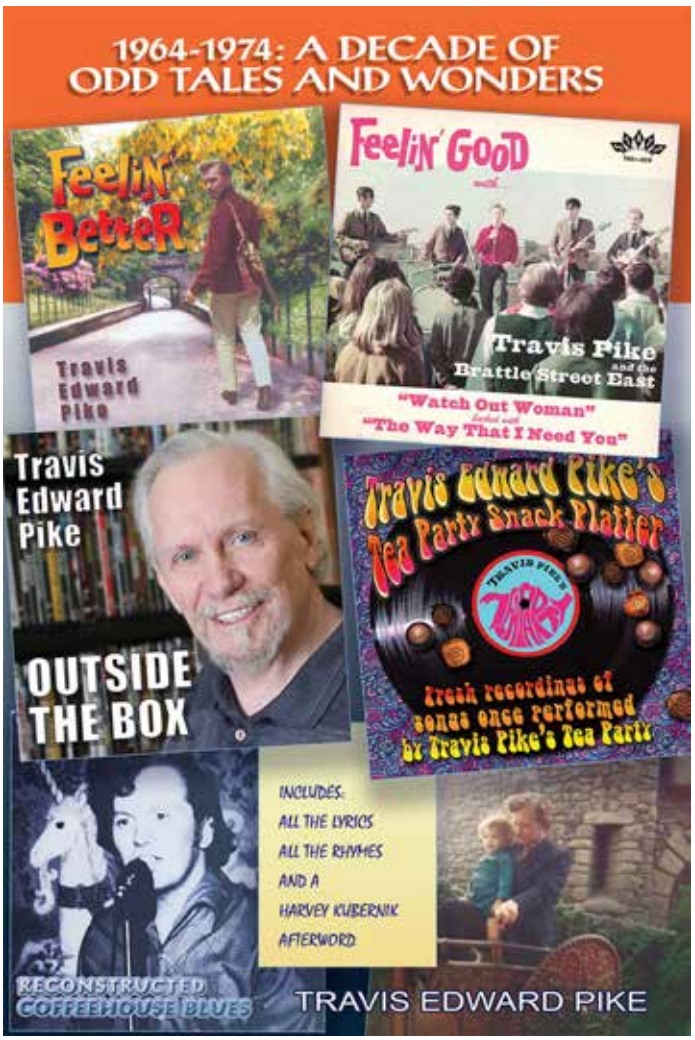


Travis Pike: Renaissance Man

Long overlooked, musician, songwriter and now, podcaster, Travis Pike has taken a unique career journey that's worth checking out

BY HARVEY KUBERNIK



WE AT *RECORD COLLECTOR NEWS* readily admit that most of the editorial in the periodical covers music and recordings initially released during the last century or music documentaries that chronicle endeavors and melodic moments from the sixties and seventies.

Once in a while we take delight in discovering or at least drawing attention to someone with a fifty-or-sixty-year music "career" who has had a unique journey, long-overlooked, but worth checking out.

Publisher Jim Kaplan suggested I introduce *RCN* readers to my friend, Travis Pike, a Los Angeles-based singer/songwriter, filmmaker, actor and book publisher, in 2017 and 2018 enjoying a well-deserved critical and commercial renaissance.

I have worked with Pike on my books chronicling The Beatles and The Doors.

Travis had a few singles written between 1964-1974 released independently, a dozen featured in movies, including two movie title songs, and many more never before recorded or released that were part of his original live performance repertoire.

Now, a half-century later, at 74, he's finding audiences in Europe and the U.K. airplay on satellite radio. I'm reading articles about him on British blogs like *Psychedelic Baby* and *Fear and Loathing*, and in British print magazines like *Shindig!*

And in America, he's doing podcasts for *Goldmine* magazine, and *Open Mynd Collectibles* internet radio, as well as being featured in articles and reviews on *Forgotten Hits* and *Cave Hollywood,* and in *Goldmine, Ugly Things* and now in *Record Collector News*.

Travis, in complete control of his legacy and catalog, recording and releasing albums of audience favorites from 50 years ago, now has record labels contacting him to license and lease his master recordings!

Travis' first movie title song was "Demo Derby," arranged and produced by Arthur Korb at Ace Recording Studios in Boston, and recorded by The Rondels. That 28-minute action featurette opened in 1964 with *Robin and the Seven Hoods* and *Viva Las Vegas*, before being booked as the "second feature" that played on thousands of screens across the U.S.A. with the Beatles *Hard Day's Night*.

So, while Travis was in Germany, his music was on the same screens with Frank Sinatra, Elvis Presley and the Beatles! And that rare Pike Productions recording of the Rondels' "Demo Derby," is still sold online.

In 1964, while performing in Germany, Travis came to the attention of Polydor and Phillips Records, but before anything could come of it, he was sidelined by an auto accident that sent him Stateside for reconstructive surgery.

In 1965, his father, Jim Pike of Pike Productions, "discovered" Travis' talent and starred Travis and featured 10 of his songs, including the title song performed by the Montclairs in the 1966 cult-film *Feelin' Good*.

A 45 single of the Montclairs performance of the title song, flip-side by Travis and the Brattle Street East performing "Don't Hurt Me Again," while rare, is also still available for purchase online. Travis and the Brattle Street East performed eight of his songs in the film, but until Travis came into possession of a few badly-aged reels from the movie, had them restored at Deluxe, and posted six restored music clips on Youtube, it was believed all were lost.

Two clips of Travis and the Brattle Street East's performance on the Charles River Esplanade in Boston caught the attention of garage rock fans, and State Records, in the U.K, released the first ever limited edition vinyl 45 of "Watch Out Woman" and "The Way That I Need You" captured directly from the original restored monaural optical soundtrack, that went on to be listed number 3 in *Shindig!* magazine's *Best of 2017* issue.

Today as his few early singles

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are commanding big bucks on auction markets, I asked Travis to explain how this came to be, and what it's like to be getting queries on stuff that goes back before the Beatles came to America!

Q: *Your back catalog is reaching new ears and record collectors. Discuss your sixties and seventies work.*

A: The songs on the *Feelin' Better* CD include seven I performed in the 1966 movie, *Feelin' Good,* but re-arranged in my original configuration, with sax, intended for my 1964 German-Italian showband, the Five Beats. A lot of the music on that CD sounds more fifties than sixties, especially "Rock 'n' Roll" one of my favorites, and "End of Summer," which I wrote with German and English verses. Without lyrics, it became the theme for the movie *The Second Gun*, a feature-length documentary about the investigation of the assassination of Robert Kennedy, nominated for a 1973 Golden Globe. Frankly, I was disappointed when neither of those songs, both personal favorites, were chosen for *Feelin' Good*.

Most rare and sought by collectors is the 1967 Alma Records 45 of Travis Pike's Tea Party's "If I Didn't Love You Girl" and "The Likes of You," recorded at AAA Studios in Boston.

To date, "If I Didn't Love You Girl" has been released on three compilation albums, *The Backyard Patio* (Germany), *Tougher Than Stains* (England) and most recently the 2017 release of *le Beate Bespoké 7*, also in England.

Travis Edward Pike's Tea Party Snack Platter is very close to my original mid-sixties sound, especially on rock numbers like "Okay," "Oh Mama," "You Got What I Need" and "If I Didn't Love You Girl," the "A" side of our only group single release.

In 2003, I met the legendary Geoff Emerick in Hollywood at Capitol Records, where he produced and engineered *The Syrups,* an album featuring five songs by my brother Adam and the Syrups' cover of my "If I Didn't Love You Girl," which brings the total up to four albums for that song.

Q: I can't imagine what it was like for you around 1964 doing Little Richard material in Germany in front of those demanding audiences, playing up to three in the morning, but from what I hear and read, your songs, ballads and rockers were never wimpy. You were billed as "The Twist Sensation."

A: The most recent album, *Outside the Box*, is rooted in the sixties, featuring works I wrote and orchestrated, but never heard until Adam saw the orchestration and decided he wanted to hear it. Thanks to Adam, "The Andalusian Bride Suite" is no longer confined to a file drawer, and may now be heard by one and all. "Flying Snakes" and "Witch" were both composed for my unpublished 1974 rock opera, *Changeling,* and "Lovely Girl I Married," always musically exciting, now a song about lasting, mature love, profited enormously from new lyrics. A few weeks ago, I gave Judy a commemorative gold record of "Lovely Girl I Married" for our 50th anniversary celebration. And that album also features "Star Maker," a recent song by this old retread trying to figure out what he has to do to get traction in today's market.

Q: *I made it to a few sessions of yours in 2013 and 2014 at Adam's studio while preparing to write the Afterword to your just published new book, 1964-1974: A Decade of Odd Tales and Wonders, a 374-page, photo-illustrated memoir of your musical career between 1964-1974. In your musical endeavors, there are post 2013 collaborations at Adam's studio, recording, mixing, and producing, but also your pre-Adam music. There are apples and oranges going on here.*

A: True, but most of the songs we've recorded I composed and arranged between 1964 and 1974. Few were ever recorded and most are still controlled by the record companies that released them. My new recordings, released through Otherworld Cottage, all

CONTINUED ON PAGE 36

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CONTINUED FROM PAGE 34

date from 2013, and many evolved significantly since those early days, thanks in large part to my youngest brother Adam's technical skill and musical talent, and that's how my "demo" recordings became masters.

For songs especially popular with my long-ago live audiences, we tried to sound as much like the original arrangements as possible, so Adam's creative input becomes most clear in *Reconstructed Coffeehouse Blues*, in songs I originally performed solo, accompanying myself on guitar. To my acoustic finger-picking and strumming, depending on the song, Adam variously added fretted or fretless electric bass, drums, piano, organ, harmonium, electric rhythm guitar, and electric lead guitar. In a nod to the old Travis Pike's Tea Party version, I contributed a "pop-toy" effect to "You and I Together," and with Adam's assistance, created the "instrumental release" to "Don't You Care at All?" from recorded audio of helicopter gunships, machine gun fire, jet aircraft, rockets, and napalm explosions.

Q: *I know toward the end of the last century you wrote a musical screenplay I've just learned you nearly got to produce in England in the early nineties. Can you tell me more about that?*

A: That property was *Morningstone*, a rock musical fantasy adventure set in contemporary England's Midlands and in Morningstone, a parcel of metaphysical real-estate located in the Celtic Otherworld. I'd prerecorded most of the music, so it was no pig-in-a-poke for investors, who'd be cross-collateralized by the release of a soundtrack album, creating a separate income stream, potentially as large or larger than the box office returns.

For it, I'd assembled an excellent production staff, scouted, budgeted, scheduled the production, and even had a completion bond standing by, but three times we lost our production window, twice due to failures in the funding over which I had no control, and once, at the beginning of negotiations with Paramount for a split-rights deal, when the "bankable star" I needed to secure presales in Europe and Japan was pulled by his manager for an unspecified medical reason.

In fact, I never abandoned this musical fantasy. Now retitled *Changeling's Return,* it's back on the front burner here at Otherworld Cottage, and I'm working on a book version to publish next year.

The CD *Mystical Encounter (Songs from Changeling's Return)* is up on Youtube and currently sold on Amazon and CD Baby. It's not a soundtrack album, but it is an excellent introduction to music in the story of the American rock star, whose out-of-body experience triggers a sudden and profound commitment to the environment and a dramatic change in his music, its lyrical content and purpose.

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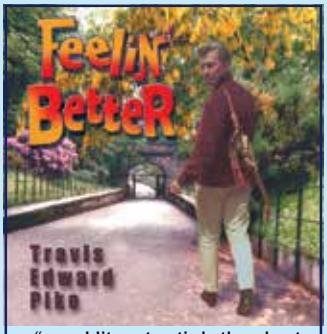

". . . Hit potential, thanks to this series of perky, punchy performances by this current combo. Here again, the songs are of a vintage variety, but the arrangements meld both classic and contemporary elements. Pike may not have gotten his due early on, but this belated return makes the wait worthwhile."

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Lee Zimmerman
Goldmine Magazine

"Sing a Song of Blues," "Tommy Tew Run Run," and "She's Gonna Be a Woman Someday," are heard in this album for the first time. The rest are songs from Travis Pike's sixties coffeehouse repertoire, enhanced by Adam Pike's musical contributions, and in "Don't You Care At All?" a chilling release composed of sound effects captured from the Vietnam War.

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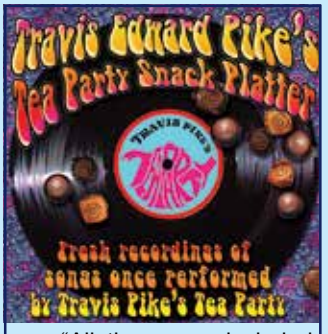

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Goldmine Magazine

With the exception of "Witch," these songs were never before performed or recorded in their entirety. The "Andalusian Bride Suite" is a tone-poem with lyrics, and the eclectic collection also includes two novelty songs, four driving rockers, two tender ballads, and the stirring "Otherworld March," making *Outside the Box* a feast for starving ears!

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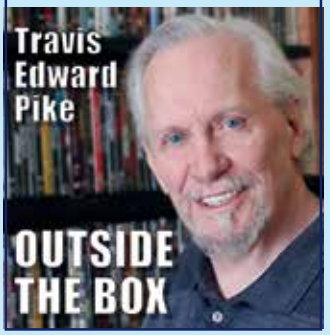

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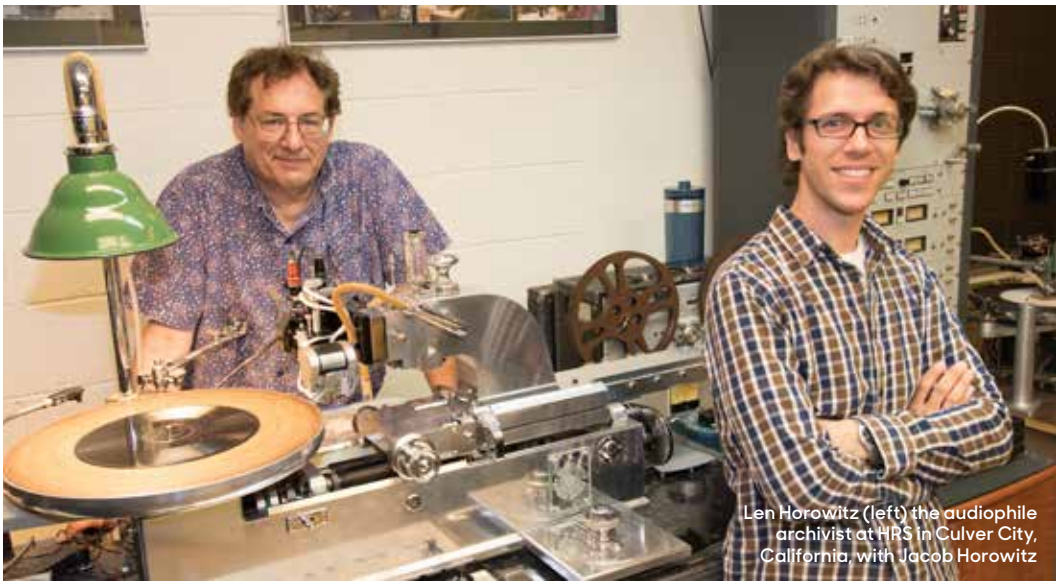
Record Crusader Len Horowitz

The educator, archivist, engineer and proprietor of HRS, is a repository of the tangible artifacts and stories that span the history of recorded sound

BY REGINA KLEIN



Len Horowitz (left) the audiophile archivist at HRS in Culver City, California, with Jacob Horowitz

LEN HOROWITZ'S EYES are wide open, as if a mad scientist solving a tough equation. An educator, archivist and engineer, he's playing to a favorite crowd — audiophiles seeking the tangible artifacts and stories that span the history of recorded sound, which has been HRS's shared business moniker and mission since 1987. Located in Culver City, California, HRS is an active community member, frequently participating in local events such as annual Record Store Day in Los Angeles and the Culver City Art Walk.

For decades, Len has opened HRS's doors to collectors, whom he affectionately calls "hunters and gatherers," hosting various student and civic groups — artists, producers, label owners and music lovers — who've sought live performances captured direct-to-disc, or to listen to pristine recordings from the vault. Some are already familiar with HRS, having received audio transferring, mastering and repair services, handled at "The Shop," on the studio's 2nd floor.

On this beautiful Fall day, HRS welcomes a Swedish Tour Group of 40, who've journeyed from Northern Europe to Southern California, not for the weather, but to witness America's rich recording legacy. After a morning visit to Capitol Records in Hollywood, the travelers assemble on the ground floor of HRS, filing into the two main studio suites: the Mastering Room, with its 1940s Scully Lathe, and the Piano Room, featuring a 1948 Steinway grand, and enough Jukeboxes, 1950s-vintage TV's, and rare artifacts, to qualify as a museum.

There is also enough wattage to mask the sounds of Washington Boulevard's changing landscape, which includes new development and bumper-to-bumper traffic, in an area branded as "Culver City's Arts District." Ironically, now priced out, creative enterprises have fled the scene. An invaluable resource for record companies, artists and collectors alike, HRS now faces what surely must be every studio's worst nightmare — the loss of its leased space. As the last business remaining in its building and home-base of 20 years, HRS's reality has shifted, far from "what once was," to the more daunting "what will be?"

I. AUDIOPHILES AND THEIR CHAMPIONS

IN THE BEGINNING, THERE WAS a class that Len Horowitz taught in the 1980s on the "History of Recorded Sound (HRS)" for Columbia College in Los Angeles. But, the tale of Len and the company he founded late in the last century, began earlier in the 1960s, as a kid with a keen ear, a $3 a week allowance — most often spent at L.A.'s westside record stores — and an insatiable appetite for the history of recorded sound.

Len Horowitz describes himself as "a music-obsessed nerd," but it was curiosity and serendipity that led the then 16-year-old through the doors of Westrex, the record division of Western Electric, Internatonal, while walking home from Beverly Hills High School. Len befriended the staff, particularly Otto Hepp, who would become Westrex's last surviving engineer and Len's mentor in a relationship lasting a quarter of a century. Len worked at Westrex for many years. He completed his B.A. in Motion Picture Technology from Cal State Northridge, and would go on to purchase Westrex in 1995, in order to preserve Otto Hepp's work and legacy.

The legacy continues with Len's capable technical apprentice and cousin, Jacob Horowitz, whose early studies were in architecture. At roughly half of Len's age, Jacob is simply referred to as "nephew," to avoid confusion. They've clearly established a bond through their shared obsession with music and technology, which Jacob admits was sealed when "Uncle Len" heeded his 15th birthday plea, in 2000, for a "stereo with a turntable," along with the Beatles' newly released compilation album, *1*. Not surprisingly, both men have found their mates in women passionate about music and analog technologies.

II. THE UNIVERSAL LANGUAGE

NO DOUBT, LEN AND JACOB have enough content to fill up a century (in real time!), beginning with Thomas Edison's first recording in 1887 of "Mary Had a Little Lamb." Len has amassed a vast collection of early recordings, some original

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masters, with telling examples of audio successes and foibles, from various creative, technical and marketing perspectives. Music legends, many known from motion picture and record companies based in L.A. — Duke Ellington, Louie Jourdan, Maurice Chevalier, The Everly Brothers — come to life at HRS in pristine recordings played on vintage equipment. Quality comparisons of 78s, 45s and 33 RPM mixes in both mono and stereo versions demonstrate the value of mono recordings. Examples of this included the harmonies of Peter, Paul and Mary (the stereo version mixing Mary's voice alone on the right channel) and some early Beatles' stereo recordings imaging voices on one side and instruments on the other. Manipulative effects were heard in the mega-hit "Johnny Angel," adjusting Shelley Fabares' vocals to make the then almost adult sound younger, during the record's mastering.

A personal vignette is often added, as was the case with the first Top-40 stereo record hit in 1958, Roy Hamilton's "Don't Let Go." The song, written by Otis Blackwell, was recorded on the machine invented by mentor Otto Hepp, the very machine, which Len purchased in 1995 and which now plays back its record in 2018. The session draws to a close with a comment offered that sums up the day: "The digital world may be able to rewind itself to a more recent past, but it will never sound as good," and all agree.

Len's discussions on the influence of music are both historical and philosophical, sharing that even Thomas Edison publicly expressed concern that his record invention stole away precious opportunities for music to be performed live, a shared experience in the home. It was fitting that he also traced "Those Were the Days" back to its Russian origins, with recordings of Theodore Bikel's singing "Darogoy Dolnoyu," well before Paul McCartney produced Mary Hopkin's version became a huge hit in 1968, exclaiming: "This is not just the history of records, it's the history of the world! This is really the humanities!!

III. NO OVERDUBS HERE

LEN HAS ALWAYS BEEN ENAMORED by live recording. In the mid 1980's, together with Dan Cytron, his partner back then, Len captured many of the artists who were performing live at *At My Place*, a nightclub in Santa Monica, CA. Some of the acts recorded include: Jimmy Witherspoon, Jack Tempchin (known for writing the Eagle's hit "Peaceful Easy Feeling"), Marie Cain, Shelby Flint (of "Angel on my Shoulder" fame), and Big Daddy, a 1950's mash-up group that the partners recorded at *At My Place* and also brought to Indigo Ranch in Malibu. This recording session, mixed live, produced lacquer masters on HRS's own Westrex/Scully lathe. The resulting text from the cover jacket is telling: "We produced Big Daddy as if recording hits made during the 1950's: one take, one engineer, all musicians performing together. These recordings of Big Daddy are a relevant source of High-Fidelity sound. Whether you're born into a three-speed society or never heard of a vinyl record, we offer the following technical advice: turn up loud... use big speakers!!" Live recordings at the club ended with the closing of its doors in 1991; fortunately, some of the records exist.

IV. WISDOM OF THE AGES

HAVING AMASSED A VAST COLlection of audio (including vinyl found at many estate sales), Len's advice to collectors is straightforward: "Be careful about over paying on E-Bay (use *Goldmine Record Guides*, for reference); invest in a VPI Record Cleaner (although expensive), as most records have been abused; be a gambler — if you see something of interest for under $5, get it!"

V. ONCE MORE, WITH FEELING

A SPECIAL MOMENT AT HRS, recently, was in witnessing children relating to live direct-to-disc recording, and their intrigue in seeing themselves broadcast live on a RCA-Victor Tube, a

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black-in-white television. It was a pleasant reminder to the "grown-ups" that "everything old is new again."

In gathering the material for this article, it was apparent that Len's understanding and ties to the record business run deep. This is likely why Jim Kaplan, *Record Collector News* publisher, encouraged a story about Len Horowitz, whom he recalled from years ago, as "the man with, some 25 pens and pencils in his worn shirt pocket." And Thomas Mitchell, from TimeWarp Records in Los Angeles (and, formerly with Record Rover), shared that "Len is a perfectionist, who takes everything to a whole new level." No doubt, Len is always prepared for teachable moments!

For now, HRS continues to master tapes, transfer legacy recordings in all formats, hold seminars, often with a direct-to-disc recording of a performance, and services analog equipment of all kinds. Adding to HRS's long list of mastering credits is *Glen Campbell Sings for the King*, songs written by Ben Weisman and Sid Wayne for Elvis Presley, released in November by the UMe label. Analog activist Barbara Leung and filmmaker John Coyne are in the early stages of developing a documentary about HRS, and other projects are in the works.

Len Horowitz is deeply invested in mentoring the next generation in carrying on audio preservation and restoration, its treasures and technology — as Otto Hepp once did for him.

In looking to the future, the 30-plus-year enterprise is headed in a new direction: The History of Recorded Sound is developing a board of directors and strategic plan as a non-profit, 501(c)3, in order "to preserve the legacy of audio." Hopefully, community partners will prove effective in keeping HRS and its mission alive.

For further information, contact Len Horowitz directly: (310) 204-4911.

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Stan Getz at Cafe Montmartre

Stan Getz, tenor saxophonist, at Kastrup Airport (CPH) Copenhagen

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BY ARMAND LEWIS

THE 1950S AND EARLY '60s may have been the greatest era of jazz, but it was not that great for many of the American musicians who played it. The difficulties the working jazz musician faced included the prevalence of drugs, harassment from local police and the persistent racism of the time. All of these factors came together in the infamous "cabaret card" system in New York. Basically a license to perform in the city's nightclubs, the city would revoke the card if the card-holder ran afoul of the law in almost any way, thus denying access to work in most venues throughout the city.

And New York at the time was more than the center of jazz. The record companies were all located there. The TV networks were all based there, as were the booking agencies that arranged nightclub tours for the entire country. Without the industry exposure that New York clubs provided, a performer's career could — and often would — be either crippled or literally ended.

As a result of this, many musicians sought either temporary or permanent refuge in Europe. England and France offered welcome relief from these perpetual headaches, but Denmark — specifically Copenhagen — was where the majority of these ex-pats settled. And one specific Copenhagen club became the American jazz musician's home away from home.

Opened in 1959, the Jazzhus Montmartre (or Cafe Montmartre) at one time or another hosted most of America's best jazz musicians of the 1950s to 1970s — becoming the Danish equivalent of New York's Village Vanguard. Major jazz artists from the 1950s forward – including Dexter Gordon, Jackie McLean, Johnny Griffin and many others - all performed and recorded there with some gigs lasting literally for years.

Stan Getz was one of the early resident attractions in the club. After settling in Copenhagen in the late 1950s, both for his Swedish wife Monica as well as to avoid U.S. drug and tax problems, Getz became one of the first headliners at the Montmartre, drawing capacity crowds of enthusiastic fans. Though Getz

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SUNDAY DECEMBER 2

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY DECEMBER 15

Vista, CA. Collectors. Club 2-10pm. Iron Fist Brewing. 1305 Hot Springs Way #101. Beatswapmeet@gmail.com

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SUNDAY JANUARY 6

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

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Los Angeles, CA. Smorgasborg LA Record Fair. ROW DTLA. 10-4. FREE Beatswapmeet@gmail.com

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Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 562-865-4549 Last Sunday of the month.

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BE BOP CONTINUED FROM PAGE 44

would not be among the great wave of jazz stars who recorded at the Montmartre during the 1960s and '70s, the tenor saxophonist would make up for lost time starting the later 1980s. Between 1987 and his death in 1991, most of Getz' recordings would be made live at the Copenhagen venue.

The newly released LP compilation *Stan Getz - Cafe Montmartre* (Verve/Universal Music 83364) compiles six selections from Getz' Montmartre recordings made in July of 1987 and March 1991 which were originally scattered over the CDs *Anniversary* (Emarcy 838 769-2) and *People Time* (Verve 532 101-6). Featuring pianist Kenny Barron on all tracks, two tracks from the 1987 session feature Getz' quartet, while the remaining four tunes from 1991 consist of duets between Getz and Barron only.

In spite of Getz' ongoing battle with liver cancer, which would claim his life just several months after the duet date with Barron, the tenor saxophonist is clearly still at the top of his game, showing no signs of weakness on a program heavy on ballads. With over 20 selections from the CD sets to choose from, it must have been difficult for the producers of this compilation to decide on the six tracks for the LP edition (or for that matter, the nine tracks on the CD version of this set released in 2002) as each track is very strong and would easily fit in with any one of Getz' previous classic albums.

Arguably the strongest track would be the opener, "People Time," which features a masterful

opening by pianist Barron, who may be the best accompanist that Getz ever had. His playing on the entire album is remarkable, but Barron also shines on a lengthy solo during "First Song (for Ruth)." The stand-out track of the two quartet pieces recorded in 1987 with Rufus Reid on bass and Victor Lewis on drums would clearly be "I Can't Get Started," though Billy Strayhorn's "Blood Count" (originally written while Strayhorn himself was battling cancer) emerges as something of a lost classic.

As outstanding as this LP set is, The original CD sets, *People Time* and *Anniversary* — as well as *Serenity* (recorded during the same night as *Anniversary*) — have to be recommended for the simple reason that there was so much magnificent material recorded on both of those original club dates. As either a companion piece to the CDs or as a vinyl introduction to these magnificent performances, even at just one LP (it could easily have been two or three), this vinyl release is long overdue.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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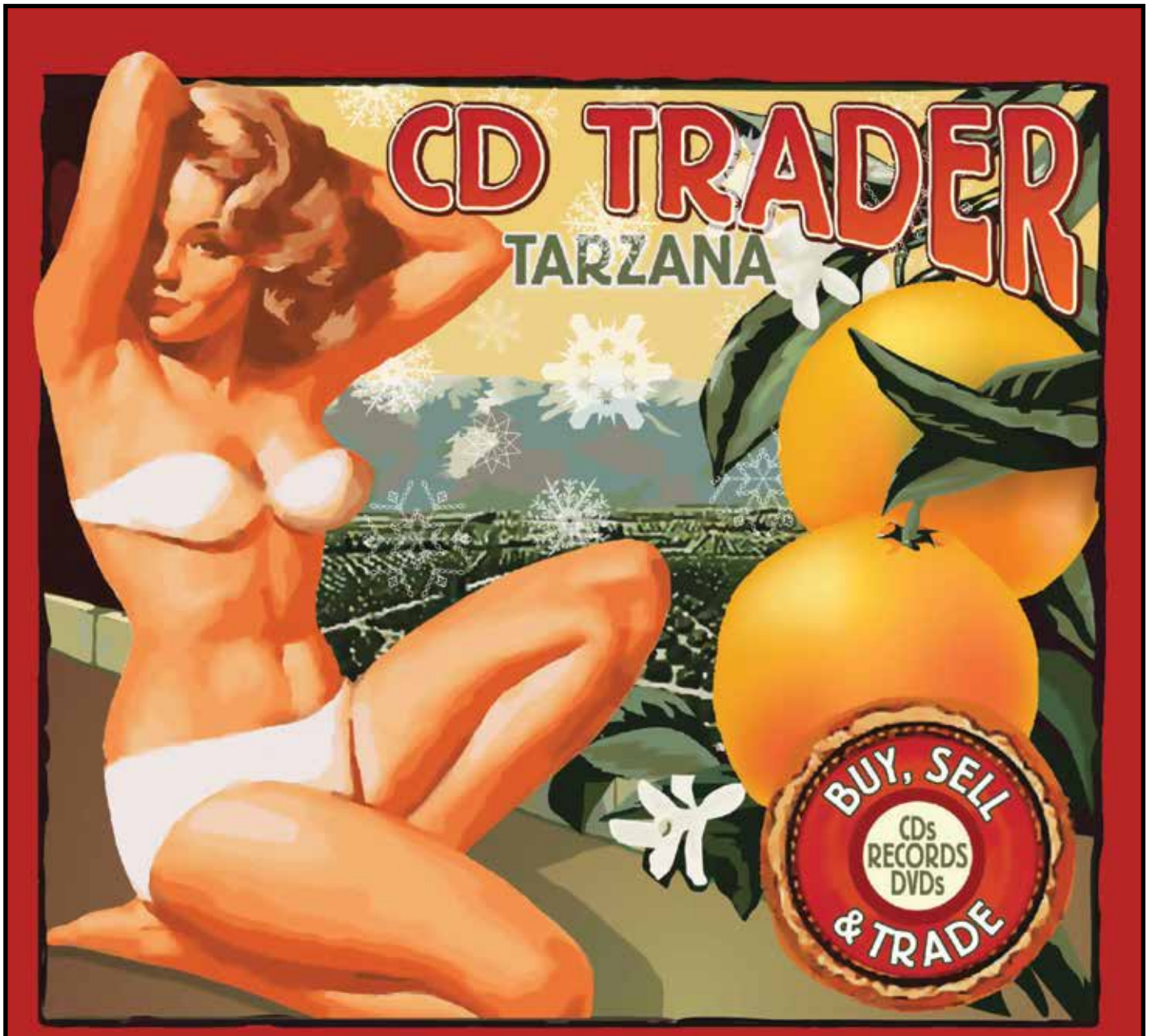

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